

# Sets in Order

25¢

CALLER'S  
EDITION



FLOATING SQUARE DANCE  
(See pages 8 and 9)

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## Sets in Order

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and for the general enjoyment of all.

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## AS I SEE IT . . . by Bob Osgood

It's fortunate there are so many different styles and types of callers. Each different variety helps to make complete the square dance picture. I guess we've all heard compliments paid different callers, but a couple that stand out to me are a little bit out of the ordinary. The first I overheard in a conversation with some people in Montana who had recently had a visiting caller featured at one of their large dances. Speaking of this caller, one of the ladies said, "I can't be sure just what it was about him, but we all had the feeling that as he called for us, he really loved the dancers." The caller the lady had reference to was Fenton "Jonesy" Jones, who, as he travels or calls for his own groups at home, makes the dancers so aware of the fun element and makes each group feel that they are the most important people he's ever called for. Seldom, if ever, will you find him calling to a floor that stands still. To find the level of the floor and keep everybody dancing and happy is certainly a project that Jonesy has accomplished.

The second compliment occurred one summer at one of the big Thursday night outdoor dances at Acacia Park in Colorado Springs. Following one of the most exciting calls of the evening which everyone obviously enjoyed to the utmost one of the dancers came up and asked me the name of the caller who had just finished. "He was one of the finest I've ever danced to and I would like to remember his name," this person told me. What struck me as being such a fine compliment here was the fact that the caller was not a man but a very excellent woman caller. The voice was not masculine so it could not be mistaken for that of a man, but the caller's desire to give so completely an outstanding dance for the enjoyment of all took away from her own personality and unlike so many who call and all the time seem to say, "Hey, look who's up here at the mike! It's me!" she was content to give the dancers one of the finest dances they had that evening. Her name was Carolyn Mitchill, among the finest in the estimation of many people.

Sincerely,

Bob Ogden



# Contras are here to stay

THE dance is in session as you come into the hall. The music sounds familiar yet the style of the caller is a bit different from that to which you are accustomed. Then you look at the dancers. What they are doing is entirely different. Instead of being in squares, they are in lines. You notice that instead of having his partner next to him as in a square dance, the man faces his partner or is opposite to her, and here you notice the first significant difference in this truly traditional style of American folk dancing, known as country, or contra dance.

Called "string" or "line" dances in some areas, they remind you right away of the old time Virginia reel you did when you were a kid. You notice as you watch closely that there is a very fascinating and satisfying rhythm about the movement of the dancers as they execute the patterns. As you watch more closely, you realize that they are actually dancing with the music, that each time they start a new figure, they start with the first count of the measure and usually complete the dance with the last count. Then you realize what it was that was different with the calling. The caller, unlike the western cowboy, patter variety, issues his commands on the last beat of the measure so that the dancers have their complete instructions and are ready to start on the first beat of the next measure.

## Lots to Choose From

As the dance finishes, you find from talking to some of the dancers that there are hundreds of figures in the contra dance family, just as there are a great number of square dance va-

rieties. Contrás have their simple dances, just like the simple visiting dances in the square dance family. There are also the more complex figures which might compare, in a way, to the Rip Tide or Shuffle Star variety of squares.

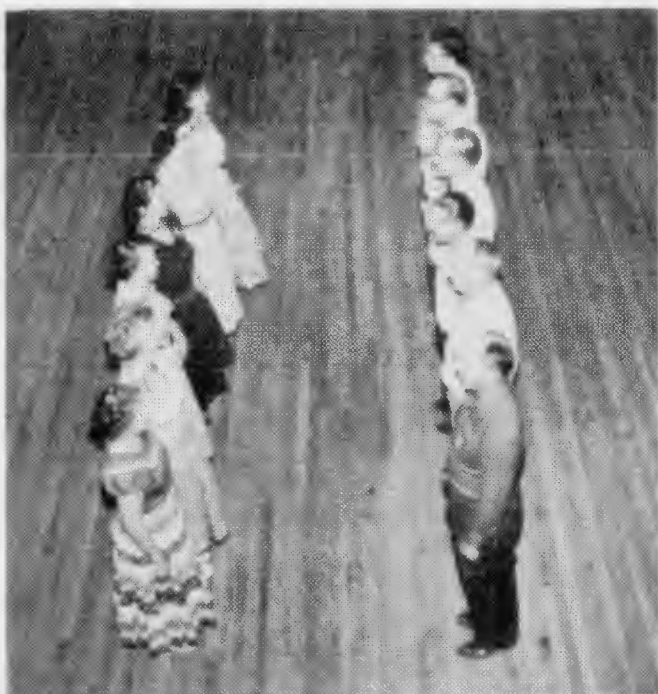
As for the music, the orchestra is playing the same kind of square dance music you're used to back home. However, you realize as you listen, that the music is well phrased, that the first beat of each phrase is well accented.

The contrás, like the squares, are truly enjoying a resurgence of interest across the country. Writers such as Elizabeth Burchenal (*American Country Dances*, published by G. Schirmer in New York, 1918) and Al Brundage and Reuben Merchant (*Contras Are Fun*) have done much to preserve the old dances in special teaching books.

Leaders, such as Ralph Page of Keene, New Hampshire; Al Brundage, Stepney, Connecticut; Ed Gilmore of Yucaipa, California; Reuben Merchant of Long Island, New York, and Ted Sannella of Revere, Massachusetts, have travelled across the country to spread the contra dance story.

Record companies, led by Michael Herman's Folk Dancer Records of Flushing, Long Island, New York, have done much to preserve the true feeling of the folk music traditional with the old line dances.

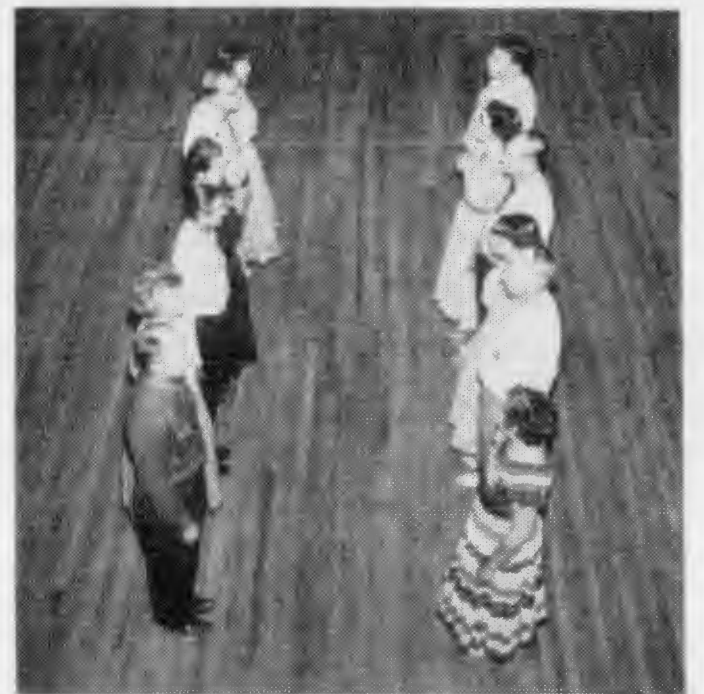
Though "protected" for many years in New England states, contra dances today belong as do the squares to American folk dance enthusiasts the world over. If you haven't tried contrás, turn the page and give yourself some fun.



Line Up for a Contra



1st, 3rd, and 5th Couples Cross Over



Ready to Go!



# CONTRA SETS IN ORDER

By Ted Sannella, Revere, Mass.

**H**OW do I dance a contra? Are contras hard to do? What's a contra like anyway? Shucks, contras are easy to do and lots of fun too! If you can hold your own through an average evening of intermediate squares, you will have no trouble with contras — providing you know a couple of fundamentals.

## Formation

First of all it helps if you know that contras are danced in a different formation than squares. Instead of confining your sets to four couples you dance contras with six or more couples and arrange them in two lines. Put all the gents in one line on the caller's right and all the ladies in the other line facing their partners (on the caller's left).

## Position

The end of the set nearest the caller is the "top" or "head" of the set and the couple standing there is the first couple. The end of the set farthest from the caller is the "bottom" or "foot" of the set. Suppose a dancer is instructed to go "*down the center*." That's simple, he merely walks toward the "bottom" of the set moving between the two lines. Conversely, going "*up the center*" means advancing toward the "top" of the set. Also, the couple *below* you is next to you on the side nearest the foot while the couple *above* you is on the other side toward the top of the set. It's just as important to know these positions as it is to know "heads" and "sides" when dancing squares.

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## MORE CONTRAS . . . .

*plus a good handful of new squares, rounds, special breaks, and a page of ideas and instructions for callers by Jonesy are all featured in this month's caller's edition of The Workshop. Teachers and callers wishing additional material which they can in turn workshop with their own groups, may have this supplement added to their regular issue by sending \$1.20 (for a year's subscription), to be added to their regular Sets in Order.*

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## Action

When you started square dancing, most likely the first square you were taught was one of the visiting-couple type in which couple No. 1 danced with each of the other three couples in turn and then couples Nos. 2, 3 and 4 followed up one at a time. Well, it isn't too big a jump from this type of square to contras.

Let's line up a contra set and try the same type of dance. We'll have the first couple dance with the second. Then they move on and dance with the third and then to the fourth, etc., until they reach the foot of the set. While they are leading, we refer to them as the "active" couple. All other couples are "inactive." When the active couple reaches the foot they join their own respective lines and become inactive. Now the second couple is at the "head" and becomes active. Each of the other couples follows up exactly as in the visiting-couple type square.

If you follow me so far you're almost ready to dance a contra—but not quite!

Contras would be terribly dull if only one couple was active at a time. Heck, the couples near the foot could get in a hand of bridge before their turn came around. Our early contra dancers recognized this problem and figured out a system so that there'd be less standing around and more action. Instead of having only one active couple at a time, most of our contras today are danced with alternate couples active (1, 3, 5, etc., active simultaneously). For instance, let's have the first couple dance with the second and at the same time couples 3 and 4 dance together and likewise for 5 and 6, etc. After completing the figure, the first couple moves on to the next inactive couple, couple No. 4, while the third couple moves on to couple No. 6, etc. Remember that once a couple becomes active they remain active until they reach the foot and the inactive couples remain inactive until they reach the head—exactly as in our earlier example. Notice that when the second couple reaches the head they must wait one turn be-



fore they can start as an active couple, because they have no one with whom to dance until the first couple releases the fourth. (In some of the more complex contras every third couple is active instead of alternate ones.)

### Figures

In contra dancing you'll find essentially the same figures you use in square dancing. A few figures are not adaptable to contras and there are some contra figures which are not used in squares. Of these, only two will be discussed here.

*"Down the center and back"*—What could be easier? Just take your partner's hand and walk *down* the center six steps. Take a solo turn (two steps) and walk *up* the center six steps. This should bring you back to where you started. When calling, sometimes the caller will specify, "turn around and the same way back" or he may just say, "come back home and don't be slow." In a few contras the call is, "the *other* way back" in which case you should turn *as a couple* at the foot instead of individually.

*"Cast off with the next below"*—The "cast off" is the most common figure used to enable an active couple to progress down the set. Just before you walk down the center in the previous figure you ought to make it a point to remember the spot you're leaving so you can come back there. The best landmark available is the couple *below* you. Take a good look at them and remember who they are. Now go down the center and back as directed above. When you get back to place you should be standing in the center right alongside that couple that was below you—and you're facing the caller. Now the caller says, "cast off." Each active person (you and your partner) put their closest arm around the waist of that inactive person below him (or her) and walk *forward* turning  $3/4$  around in place. (The inactive person *backs* around.) If the person being turned is a man, he also puts his nearest arm around the waist of the person turning him. If a lady, she offers her closest hand to the free hand of the person turning her.

### The "Cross Over"

Now suppose I lined you up for a contra and then told you that the 1st, 3rd, 5th and every odd couple would be active for this particular dance. Then suppose I called "balance and swing the one below." You'll run into trouble right away because as soon as the

active couples face the one below they'll find themselves dancing with a person of the same sex. This won't do at all—New Englanders have always loved their fellow man, but not that much!

Well, let's have all the active couples "cross over" (exchange places with their partners). Now everything's all set!

In most contras a "cross over" is necessary before starting and it is essential that each *inactive* couple remember that they must cross over *when they reach the head* in order to become active. Likewise, the active couples must cross back *when they reach the foot* in order to join the ranks of the inactive. Usually, the caller will remind the dancers when a "cross over" is required.

Here are a few contra rules you'd do well to remember:

1. Don't make your sets too long. Six to eight couples is the best length.
2. When joining a contra, always tag onto the foot of the set. Never join at the head of a formed set unless you're trying to lose some friends.
3. Don't begin any figure until *after* you hear the call.
4. Take short steps when going "down the center." The further down you go, the further you must come back.
5. Take it easy! Learn the easy contras before you try the more complex ones. This goes for the "high-level" dancer, too!

Everybody ready? Line up your sets and let's go. Contra sets in order!



### ABOUT THE AUTHOR

Ten Sannella, a husky and enthusiastic young man, is a disciple of Ralph Page and has assisted the master many times in his contra activities. In submitting his article on "longways" dances, Ted used a 45" LONG roll of paper quite in keeping with the whole idea.



# HERE'S ONE CONTRA DANCE IN ACTION

## HAYMAKER'S JIG

*Photos by Joe Fadler*



*Active couples face below . . .*



*. . . and you balance . . .*



*. . . swing one below.*

*Active couples center  
balance your own*



*Now swing her 'round  
you're not alone*

*Face down the center four in line*



*Turn right around*

*And you come back up*



*Two ladies chain across the set*



*Explanation: Active couples have now moved one place below, leaving an inactive head and foot. Repeat all above with four couples working, then cross at the head and cross at the foot, and continue as illustrated.*

# FOUR CONTRAS FOR FUN

## LADY OF THE LAKE

(Every other couple cross over)

Balance and swing the next below.  
Balance and swing your own in the center.  
Down the center and away you go,  
The same way back when you get below.  
Cast off and  
Ladies chain.

## TIMBER SALVAGE REEL

(Or Fallen Timber Reel)

By Ralph Page, Keene, N. H.

(Every other couple cross over)

Do-si-do with the next below  
Do-si-do with the girl you know (partner)  
Balance your partner  
Swing her high and low.  
Go down the center, two by two  
Now the same way back, that's what you do  
Cast off with a  
Right hand star  
Back with a left the way you are.

## GLOVER'S REEL

By "Duke" Miller, Gloversville, N. Y.

(Every other couple cross over)

Do-si-do with the one below  
Allemande right with your own  
Allemande left below  
Come back and swing your own  
Down the center, here you go  
Come back home and don't be slow  
Cast off with a  
Right hand star  
The other way back with a left hand star.

## THE GOOD GIRL

(Every other couple cross over)

Balance and swing the one below  
Put her on your right and circle left (with opposite couple)  
The other way back (circle right)  
Everyone down the center with your own (inactive couples also)  
Turn right around and come back home.  
Ladies chain (no cast off is necessary here).



# FLOATING SQUARE DANCE

**Imagination, Need for a Hall and a Bunch of Good Friends  
Have Resulted in the Most Unusual Barn of All.**

**T**HERE are lots of wonderful places to square dance across the country. Folks travelling through Phoenix, Arizona, will remember the fun they had dancing at Bud Brown's Barn where a virtual museum of western history, including branding irons, Indian relics, and a collection of store items and other early Americana can be seen.

The Bruce Johnsons in Loraine, Texas, built their barn to serve as just a rumpus room for the fun of the neighbors, and found it was filled with square dance parties many nights each week. Lee Woodward in Minneapolis has had his barn for several years and it has developed quite a reputation as being the place to dance in the area.

The Haylofts in Denver and Portland, Sunny Hills in Fullerton, California, and Brundage's Barn in Connecticut have all become famous spots for square dancing enjoyment, as has the Red Barn in Illinois.

## **Most Unusual**

There are many other outstanding barns dedicated to the fun of square dancing, but perhaps the most unusual is the Aqua Barn, moored on Lake Union in the heart of Seattle, Washington.

The Aqua Barn began as a dream, for Seattle, like many other cities, needed good facilities for square dancing. While looking for a suitable place to conduct classes, Jack Riley and LaVerne (then his dancing partner—now his wife) noticed an old Navy barge (the designation is YF, standing for Yard Freighter, a typical sea-going Navy freight lighter) that was lying idle at the Seattle dock.

There are lots of houseboats up in the Seattle area but as far as Jack and LaVerne know, no one had ever tacked an old fashioned barn on top of a barge. Procuring the barge itself

## **ON THE COVER**

*Something certainly original and different is the subject for the cover of this month's issue of Sets in Order. Riley's Aqua Barn has become a square dance legend in Pacific Northwest and visiting square dancers are always welcome.*

wasn't too much of a problem, but then the work of constructing the barn proved to be almost more than they had bargained for.

With the help of many of their good square dance friends, the barn soon took shape. The biggest problem of course was the laying of a floor. Because of the fact that the barge deck was so rough and in many places bulged with dents from wartime usage, it had to be leveled, then a false floor made of heavy planking applied. After this, the finished floor was put into place. The work, which began in the early summer of 1951 was rushed to completion by August fourth, when, on that date, Jack and LaVerne were married.

## **Friends All Helped**

So that their honeymoon could be a success, their many square dancing friends spent untold hours in finishing and varnishing the floor, and putting the final touches to the Aqua Barn so that the honeymooning couple could go away realizing that the project they had spent so much time and thought in preparing was at last a reality. The Aqua Barn was ready for dancing!

After the newlyweds returned, more work was done on the barn. New restrooms were added. Sealing the walls with proper accoustical material, and installing large windows and plenty of doors that would open and allow the cool, fresh breezes from the lake to blow into the barn—all added to the attractive features.

Finally, all construction and improvements were completed and the first dance was held in the Aqua Barn on the second Sunday of September, 1951, when the Wagon Wheelers Club, with Bert and Inez Curtis in charge set the pace for many future fun dances.

## **Swells Don't Hinder**

"You almost forget that you are dancing in a barn that floats," said one young square dancer we talked to, "until some passing freighter or group of speed boats passes by, allowing the swells to rock the barge. Even this doesn't stop our fun, and we are still proud that we have such an unusual barn."



The barn itself holds twelve squares comfortably and even though it seems to be in a completed state, Jack and LaVerne feel there will always be more work to do. The latest project is a room on the forward deck which is all glassed in and gives a perfect view over Lake Union. This will be known as the "Gossip Room," and will be used as a lounge. This will allow for all the extra furniture to be removed from the dance floor and give more room for dancing. A large aquarium is being installed, also, which will add to the unusual aspects of this very novel square dancing establishment.

### Also "Home"

Jack and LaVerne also make their living quarters at the Aqua Barn, and a large office directs the business of the more than one dozen square and round dance clubs that meet regularly.

The Aqua Barn staff includes many of the top teachers and callers in the Seattle area such as Jim and Ginny Brooks, Bert and Inez Curtis, Ed and Elva Forsman, Margaret and Walter "Hak" Hakola, Betty and Joe Hall, Bill and Marge Rehman, and Vera and Robby Robertson. All these folks along with Jack and LaVerne Riley will be calling and teaching regularly at the Aqua Barn this fall.

There are dances for every type of dancer from the rank beginner to the most advanced round dancer. Jack keeps a beginners' and intermediate class going constantly through the winter months every Monday and Tuesday night, along with several classes for children

How the AQUA BARN looked just after the floor was laid in August, 1951.



during the week. He also works with exhibition groups and has a teen age exhibition group, the Aqua Barn Dancers. They give an average of about three shows a month for different churches, lodges, school programs, etc.

### An Old Timer

Although it happens here in unusual surroundings, square dancing is no novelty or fad for the Rileys. Jack's interest in square dancing started 'way back in his boyhood, for his father was an old time square dance caller and fiddle player, and saw to it that Jack had a good knowledge of the old square dance figures while yet a very young man. Duty with the paratroopers during World War II and much traveling during that period of his life, made him realize how much he desired to settle down, and the Aqua Barn and his marriage to LaVerne have very completely satisfied his longing.

### Invitation

Both Jack and LaVerne work with square dancers every day of the week and they believe firmly there are no more wonderful people in the world. They call the Aqua Barn their living room and have the feeling they are entertaining their own friends each night. Regardless of where you are from and when you might be going through Seattle, you are invited to be one of the "family" and "drop in" at the Aqua Barn, which is moored on Lake Union at 960 Westlake Avenue North, or phone them at Eliot 9333. You're bound to have fun!

Jack Riley with his exhibition group, the AQUA BARN DANCERS, a teen-age exhibition set.







Walter Roy,

# TRIAL BY AUDITORIUM

Or - How to and How Not to Stage Square Dance Festivals in Chicago

By John C. Drake of WLS

Photos by Abernathy and the Chicago Park District

**T**O THE two things they say are sure you can add one more—there is no one big book telling how to put on square dance festivals.

When we started, we thought we had all we needed. Walter Roy, Recreation Director of the Chicago Park District, was our Chairman. The parks had piled up 15 years' experience in teaching and staging square dancing. The late Bud Bol, then supervisor at West Pullman Park, had written one of the better-known books on square dancing. WLS had a quarter century of experience with our National Barn Dance show on stage and radio. WLS and the Park District had crossed trails with Guy Colby and John Dolce, both teachers and callers before coming to the Barn Dance.

When we started talking International Festival, we called on leaders everywhere for counsel. Dr. Lloyd "Pappy" Shaw gave of his philosophy and experience. The Midwest took the Festival to heart right away. Our 7-state advisory council included such leaders as Vic Graef of Wisconsin; Minnesota's Dr. Ralph Piper; F. L. McReynolds of Purdue, and E. H. Regnier of the University of Illinois; Dudley Ashton from Iowa; John Gettler from Kentucky; Michigan's C. O. Brown. How could we go wrong?

Dancers from St. Louis, Mo. Taught by Lucyan Ziemba, with Ruth Hendrick as Chairman, they made a terrific impression on the spectators.

We worked up a daytime clinic meeting in our Eighth Street Theatre with a series of panels; we rented the giant Chicago Stadium with its 15,000-plus seating capacity for our night show; we set up informal chairmanships in 40 states.

Everything went well; we sold 9,507 tickets; we had over 450 leaders registered for the clinic; the night spectacle was terrific. Georgia staged a beautiful demonstration of dancing in the southern tradition; Canada's French-Canadians typified the grace of skating transferred to square dancing; an Indiana county made a hit with their unique jig-dance.

And we lost over \$6,000.

From this and the second Festival a year later, we learned some things it might be well to put down here as briefly as possible.

1. A square dance festival is not primarily a show.

2. You *must* have the local callers and dancers involved in a big way in your planning, ticket-selling, hospitality activities and every other way. The assistance of the Chicago Area Callers' Assn., led by Russ Miller, John Morris, Carmela Caponigri, Jerry Joris and Bill Bostrand, made a world of difference in 1952.

3. Spectators have their place but such a big activity must have the support of the dancers themselves.

Chicago Area Demonstration at the Third Annual International Square Dance Festival, 1952.







The star formation by the Wisconsin dancers was a 1952 highlight.



Co-Directors of the 1953 International are Mel Ackerman, Chicago Park District, and Russ Miller, Chicago Area Callers' Assn.

4. The professional side of recreation is essential. Key leaders from the Park District, Walter Roy, Vernon Hernlund, O. C. Rose, Mel Ackerman, and many more, provided skill in organization, and the follow-through drive without which no large event can ever succeed.

5. Thorough organization is essential. With many diverse elements at work, it is easy, we found, to overlap on some functions and overlook others. Advance organizations and committee structure, plus follow-through to see that all elements are working, are of first importance.

6. A big event must have a philosophy. That of Dr. Shaw, Al Brundage, Ed Gilmore, and others like them, has filtered through the entire International Square Dance Festival, so that we have basic motives and a reason for doing what we do. Such words as "beauty," "democracy," "fun," "hospitality," "friendliness" take on real meaning in the light of this philosophy being actively expressed in a big event.

7. No one thing will make a growing event. This is why we must have a building combining a big hall with other smaller areas, so that jamboree dancing and exhibitions may be held

simultaneously with teaching sessions, discussions, etc. Our "3-ring-circus" type of festival has grown up in Chicago with many things planned to run side by side, the visitor choosing according to his interest and taste.

8. Advance ticket selling is important; through it, the local dancers become the supporting agency, as they have done with our festival after three years; thus it is *their* activity, as it should be.

9. Do not depend on mass media to fill your hall. Radio stations, newspapers, TV, all play their part but they cannot reach the individual as he can be reached through his caller or his club.

10. Keep a fund of new thinking always on tap. Never simply repeat last year's event, no matter how successful. Bring in innovations, keeping ahead of the field, not behind it.

These are our "learnings" after three major festivals in which we have finally gotten in the black. Now the festival is on its own feet and with the aggressive leadership of such people as Walter Roy, Russell Miller, Mel Ackerman and all the others, plus the top leaders and dancers of the Midwest, it need never fall by the wayside. (See announcement, p 33.)



# Chicago's 4th Annual International SQUARE DANCE FESTIVAL



**Saturday, October 24, 1953 — 9 a.m. to midnight**

**International Amphitheatre, 42nd and Halsted Streets**



# ONE MORE DUCK

By Madeline Allen, Larkspur, Calif. (As Introduced at Asilomar, Aug., 1953)

**First and third bow and swing**  
**Lead right out to the right of the ring**  
**Circle four, you're doing fine**  
**Break at the heads to form two lines—**

1 and 3 gents break to form lines—1 with 2; 3 with 4.

**Forward eight and back you blunder**  
**Side gents hook and the heads duck under**  
**Triple duck and you go like thunder**

2 and 4 gents hook left elbows making a line of four and with partners make the arches for 1 and 3 to duck under. 2 and 4 couples are moving counter-clockwise while 1 and 3 are moving clockwise. Both 1 and 3 go under three arches.

**Triple duck, then duck once more**  
**On to the next and circle four**

After going under three arches 1 and 3 go under one more, then circle four with the couple they meet—1 with 4; 2 with 3.

**Circle four, you're doing fine**  
**Side gents break and form two lines**

2 and 4 gents break to form lines—2 with 3; 4 with 1.

**Forward eight and back you blunder**  
**Head gents hook and sides duck under**  
**Triple duck and you go like thunder**

Same as above, except 1 and 3 make the arches while 2 and 4 duck under.

**Triple duck, then duck once more**  
**On to the next and circle four**

1 with 2; 3 with 4.

**Circle four and don't be late**  
**Head gents break and circle eight.**



## COUNCIL MEETING

Candid shots of some folks who attended the Association Council Meeting at the Sets in Order offices recently. Guests of the Sets in Order staff were the officers of the Southern California Square Dance Associations. Left picture: Relaxing over a turkey dinner. Right picture: An intent moment during the business meeting.



## MORNING STAR

**Music:** Rory O'More—MH-1024-B.

**Calls:**

Right hand to your partner  
Balance and you swing your own  
Now the left hand balance  
And again you swing  
Go down the center with your own  
You turn around and the other way back  
You cast off and right and left four  
Now turn around and right and left back.

First, third and every other couple down the line is active.

**Explanation:** Active couples step to center of set and give right hands. Balance then swing partners. Repeat with left hand balance and swing of partners. (Balance and swing takes 16 counts.) Holding inside hands walk down the center 8 steps, then turn around the same way back and cast off with the couple that was below at start. Active couples, together with the inactive couple with whom they cast off, do a right and left four across the set and back. Repeat the dance from beginning, casting off each time with a couple below.

## LADY WALPOLE'S REEL

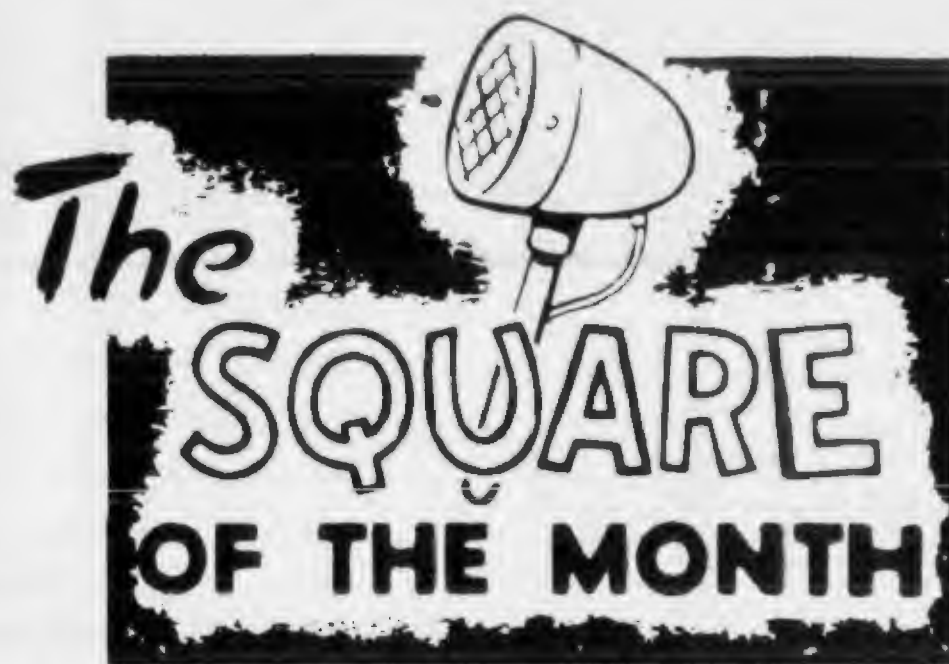
**Music:** Reel of Stumpey—MH-1026-A

**Calls:**

Now balance and swing below  
Swing her high and swing her low  
Now down the center with your own  
And the same way back when you get below.  
And you cast off with the one you've swung  
And the same two ladies chain  
Now chain the ladies over  
Now chain them back again  
And you take that lady with you  
And you promenade across the set  
And now right and left right back  
Now you balance the next in line.

First, third, and every other couple down the set is active. Active couples cross over before the dance starts.

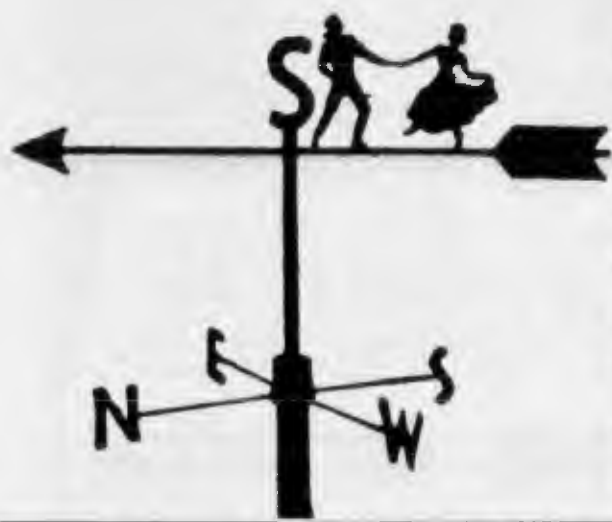
**Explanation:** Active couples face down, inactive face up. Active couples swing the one below. Now take your own partner down the set and back. Cast off, ladies with men, men with ladies. Active couple does ladies chain with couple they just cast off with. Then chain the ladies back. Keeping the same position they just finished the ladies chain with, the same two couples do a half promenade, by moving to own right across the set, into the other couple's place. They turn around dropping hands, and walk in between opposite couple passing right shoulders back to home position. Repeat dance with new couple below. Cross at the head and foot when you reach that point.



**RALPH PAGE**

**R**ALPH PAGE and Contra Dancing. They go together like cup 'n' saucer or pen 'n' ink. Think of one and automatically the other comes to mind. Ralph, who lives in Keene, N. H., is one of the country's foremost exponents of contra dancing. He has taught and called contras for years, passing his knowledge along to many others. His Ralph Page Trio has recorded contra dance music and calls on Michael Herman's Folk Dancer label, and these are used nationally wherever contra dances have taken the public fancy. Germinating in New England and as American as Paul Revere's ride, these dances have been introduced into various parts of the country by Ralph, who is a regular member of the staff at Stockton (California) Folk Dance Camp. Ralph is also editor of the contra-wise publication, "Northern Junket." Printed herewith are some contras as Ralph recorded them on the Folk Dancer label.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Texas

Dallas is gearing up to put on a real square dance event for the folks come next April when the 3rd Annual National Square Dance Convention will meet there on April 8-9-10. Via the grapevine we hear that requests for hotel reservations are already coming in. Some groups will even charter special trains and live in Pullman cars parked near the Convention hall. The Recreation Building at the Texas State Fair Grounds will house the Convention doings. The dance floor can dance about 850 squares and provide 7000 seats for spectators. All dances, clinics, lectures, and after-parties will be under the same roof.

Houston is plotting some big shindigs, too. On November 21, 1953, and January 23, 1954, there will be Jamborees and April 2-3 is the date of the Sixth Annual Spring Festival. All of these will take place in the Coliseum. The crystal ball of square dancing reveals that a lot of the dancers will plan to take in both big April events in Texas.

A first-ie for Joe Lewis was when he was sponsored by a club of "youngsters" from 16 to 25 at Dalhart, on his way home from Asilomar. The Wagon Wheel club was the sponsoring group and the dance Joe called on July 17 was a rousing success. Sponsors for the club include the Burton Hanburys, Archie Baileys, Richard Wilsons, and X. A. Austins. President of the club is Sylvia Jones.

## Florida

Another one of the plush Miami Beach hotels, this time The Caribbean, opened its doors to square dancers for an institute on September 18-19-20. Don Armstrong was in charge and presented comprehensive instructions for teachers, callers and dancers, workshops, and dancing for fun in the evenings. Swimming in the big hotel pool was programmed, as was a wiener roast on Saturday night.

## Idaho

C. E. "Sturdy" Sturdevant of Moscow teaches and calls for a fun group of dancers in Orofino. This group's been going for about two years and is joined from time to time by visiting clubs from Lewiston, Ida., and Pomeroy, Wash., who drive 50 to 75 miles to dance with them.

Officers of the Intermountain Square Dance Assn. of the Boise and Snake River Valleys are Mel Day, Ralph Kromer, and Ken Cummings, all of Boise. Ross Crispino of Nampa retired from the presidency into the board of directors as publicity chairman. Frying pan to—you know. The association officers hold a board meeting on the last Saturday of each month and a general meeting for representatives and a square dance party the second Sunday except during the summer. The Sunday meetings start off nicely with a covered dish buffet luncheon at noon.

## Indiana

On October 25, the South Bend Callers' Club is sponsoring a workshop and dance under the leadership of Fred and Mary Collette of Atlanta, Ga., with an afternoon and evening session. The afternoon will be devoted to a workshop for callers and their partners, to be held at the YMCA. The evening dance will be held at nearby Hudson Lake Casino.

The Pine Lake Promenaders of LaPorte participated on August 1 in the Annual Music Festival at the International Friendship Gardens. Twenty couples in colorful costumes under changing lights gave an audience of about 2000 quite a thrill. The group presented Waltz of the Bells, Varsouviana as a mixer, and the square, "Shanty Town." The Promenaders have continued to meet all thru the hot weather, with excellent attendance. Having a program of exhibitions to prepare was probably largely responsible for keeping up group interest in spite of the weather.



### Oregon

The gleeful chap surrounded by feerocious cavemen in the picture on these pages is Fenton (Jonesy) Jones himself. The occasion was Jonesy's visit to Grants Pass, Oregon, to call at the County Fair on August 14-15. The Oregon Cave Men, a business men's organization, treat visiting celebs to a little raw meat and other horrible tid-bits and Jonesy was on their list. They descended on him in the middle of a dance, "from the rear" he says, while he was calling with a guitar and "third arm" encumbering, so he couldn't fight back. The animal-skin-garbed Cave Men resented Jonesy's "dude-y clothes" and he almost lost them then and there. "To see if he were a worthy person" they tipped his head back and inserted some bloody raw meat into his calling cavity. This was followed by a concoction of tabasco, chili, ketchup and unmentionable other items which almost put the whole dance on the blink by burning out Jonesy's tonsils. Jonesy was then instructed by his captors to have the dancers dance like cavemen, jumping up and down and yelling. Jonesy must match the yells. He tried, but he had to do it again and louder. All of this made our boy a full-fledged member of the Oregon Cave Men. And only at this point did the leader (A. L. Lent in private life) Chief Big Horn, smile. Jonesy was in.



### Michigan

Square dancing is on the upswing in Michigan's Upper Peninsula, with an "Old Country" Jamboree on July 24 in Ironwood drawing from a 200-mile radius. One of the good live clubs in Houghton is the Copper Hoppers, a nice euphonious name. They have 60 members, 7 zippy callers, and a lot of fun. They were organized in October, 1950, and their dance programs carry such an introductory line as 8:00-8:30 Greetings and Hallucinations! The first caller on the program was I. B. Fuddle. That's a guy who gets around all over the country!

### Kansas

Plans are being made for the Southwest Kansas 2nd Annual Square Dance Festival to be held in the City Auditorium, Wichita, on Oct. 24, sponsored by the Westernaires Club. Jim Brower of Texarkana, Tex., and Lew Torrance of Port Arthur, Tex., will be the featured callers. Frank Pecinovsky of Kansas City will M.C. Other callers on the program will be Frank(ie) Lane, Chanute, Kans.; Guy Gentry, Oklahoma City; Hugh MacFarline, Tulsa, Okla.; Bob Wright, Ed Prather and Howard Menne, Wichita. Evelyn and Jack Gant of Ardmore, Okla., will have charge of the Couple Dance Clinic. For info: Jim Thompson, 1558 Burns Ave., Wichita 3.



This is the California Round Dance Teachers' selection for the Dance of the Month of October, written as introduced by Frank and Carolyn Hamilton at the August session of Asilomar.

## PRETTY BABY

Original by Jim and Ginny Brooks, Everett, Washington

**Music:** "Pretty Baby." Rainbow No. 118. Two-step Rhythm.

**Starting Position:** OPEN, facing LOD. Directions for M; W is opposite throughout.  
**Measures**

- 1-4 Two-step L; Two-step R; Step L, Brush R; Step R, Brush L;**  
Starting on outside foot, take two two-steps fwd in LOD. On the cue "brush," glide or slide inside foot fwd in a slow brush with a shh-ing sound while slightly bending (dipping) the supporting knee just before taking weight on inside foot for next step. Repeat STEP-BRUSH opp. foot.
- 5-8 Step L, Brush R; Turn R, 2' / 3 ; Step L, Brush R; Turn R, 2L / 3R;**  
Step fwd L, brush-swing R fwd LOD; step bwd on R turning toward partner and with two quick steps LR complete turn to face RLOD changing hand hold to new inside hands. Repeat same in RLOD turning toward partner and LOD to OPEN position as in measure 1.
- 9-16** Repeat meas. 1-8 ending in FACING pos., both hands joined; M facing wall
- 17-20 Left/Back R, Left; Right/Back L, Right; Turn away L, 2; 3, Touch R;**  
Pas de Basque rhythm step. Step sideward on L in LOD swaying slightly in that direction, step briefly on R foot behind L heel and quickly step on L for full ct. Repeat to opp. side with opp. foot. Turn away from partner in three steps LRL progressing slightly LOD; rejoin both hands and touch free foot (R) close to heel of supporting foot.
- 21-24 Right/Back L, Right; Left/Back R, Left; Turn away R, 2; 3, Touch L;**  
Same "Pas de Basque" action in opp. direction and on opp. foot turning away as progress RLOD and ending in OPEN position facing LOD.
- 25-28 Two-step facing L; Back to Back R; Face to Face; Back to Back;**  
In OPEN pos. do four two-steps in LOD swinging inside hands with body.
- 29-32 Around L, 2; 3, 4; 5, 6; 7, 8;**  
"Mountain Style Do-si-do." Keeping inside hands joined, M leads W across in front of him to his L side and on around behind him to starting position in eight steps (M in place) as he continues to face LOD. If desired, W may make one complete L face twirl as she rolls behind the M—if so, this should start as L shoulders are adjacent. We prefer the walk-around. When the man is tall and the girl short, substitution of a regular square dance "see-saw" is suggested in these measures.

Complete dance is done three times PLUS TAG: Repeat meas. 25-32; BOW AND CURTSY with M back to center touching M's R and W's L hands.



### **NEW SQUARE DANCE ASSOCIATION**

Eleventh association to be formed in the Central and Southern Calif. areas is the Desert Square Dance Assn., with headquarters in Trona, Calif. 38 people met on July 26, for the express purpose of forming this association to unite the desert clubs and there is a good possibility of having 14 clubs as charter members. Jean Kleinkauf, secretary of Panamint Promenaders, acted as temporary chairman of the kick-off meeting and outlined the advantages and objectives of such an association. The area covered includes Barstow, Mojave, Lancaster, China Lake, Trona, and all adjacent desert area. President is George Grau, Box 862, Trona.

### **SAN JOAQUIN VALLEY MEMO**

By Bill Tompkins

Bernie Ward, president of Central California Callers' Assn., and taw Alice, were visitors in Los Angeles to call at the Jack Hoheisel Memorial dance. They were accompanied by Jim and Opal Bennett and all four danced during the same trip with the Whittier Runabouts, of which the Bennetts' kinfolks, Mel and Artie Byrd, are members.

Dancers in the Visalia area are reminded that Bernie Ward is booked to call for the monthly dances of Visalia Buttons and Bows, whose former caller was the incomparable Joe Moran before he decided to retire (temporarily, we hope) from the calling business in order to have more time for dancing.

The Square Wheelers, with Bob Baker, secretary of the Central California Callers' Assn., as caller, will open the fall season with a dance on October 2, 8 P.M., at the Danish Hall on Lincoln Ave., between McCall and Del Rey Avenues in Del Rey. Dances will be held every Friday night thereafter and visitors are always welcome.

The Red Barn Toe Pointers of Kingsbury, with caller Hunter Crosby, really had themselves a ball on Sept. 5 at the Satterburg's big red barn. Two squares of Rinky Dinks were visiting from Los Angeles, and from all reports the dancing was real groovey! It seems, however, that guest callers Harry Carr (that "real George" guy from Bakersfield) and Bernie Ward, as well as Hunter himself, were having a bit of trouble performing, due to various, nefarious, and assorted interference from certain extraneous sources!

On Labor Day week-end Jeri and Hunter Crosby entertained 60-some people at their Three Rivers home where the group had fun swimming, eating, and dancing on the cement slab Hunter has built for just such purposes.

### **LA BALLONA VALLEY DAYS BIG SUCCESS**

Over 100 sets of dancers enjoyed the calling of Buzz Brown, Van Vanderwalker, Lefty Davis, Bob Bevan and Earl Pechin at the La Ballona Valley Days Dance on Aug. 15, in Culver City. The auditorium was jammed with nearly 2000 spectators. Art Erwin from Detroit and a couple from Lubbock, Texas, won "distance" prizes. Paws and Taws Club from Bakersfield and the Lighthouse Squares from San Diego won prizes. Local clubs taking home honors included the Red Ribbon Squares, Del Marines, Ruffs Rounders, and Star Swingers. Announcements were made during the evening of a caller stationed in the lobby of the building and prepared to give out info on where spectators could learn to square dance. After they'd looked at the really beautiful dancing on the floor, quite a list of interested folks was gleaned.

### **'WAY DOWN EASTWARD**

News Release . . . "The Executive Council of the First North American Conference of Joe McGees now in session, will present at the Holley Hoppers Club at San Dimas 6th Anniversary Dinner and Dance Oct. 10, 1953 the first Petti award to the most outstanding square dancer. Remember, as you dance you are being judged. (Signed) Homer Mathews, Secretary"

Belles and Beaux of San Gabriel are getting back into the swing of things. Vacations are over and Prez Geo. Matson looks forward to a real lively season. Harley Smith calls 1st Friday, Geo. Elliott on 3rd.

Hastings Drive-In Theatre in Pasadena again had summer square dances on Sunday eves. Bob Ruff of Whittier, called, and dancing took place on a new smooth surfaced slab from 6:30 to show time.

Whittier Ruffs and Ruffles held an out-door party dance at Knotts Berry Farm, with 17 squares dancing to Bob Ruff's calling. Highlights included two exhibition squares, one with the men dressed in cardboard boxes, the other with the men and women reversing attire. It made a hilarious show.

### **BACKYARD BARBECUE**

Hollywood Hi-Steppers held their Annual Barbecue in Harriette Blohm's backyard patio on Sept. 2. Over 150 members were present at this event which also honored new officers of the club: Walter Unger, Al Capon, Lucille Berry, Laurie Vroom, Herb Wernblad, Harriette Blohm, and Jos. Therien. Round dance instruction with Ralph Maxhimer, followed the dinner. Don Starbird, from Alaska, was a special guest.



## NEW CLASSES

**Rounds** . . . 6th season for the Frank Hamiltons, who will teach Basics, Intermediate, Advanced, and conduct a Special Make-Up Night for those wishing to catch up on popular rounds they have missed. Small classes in Arcadia, Pasadena and L.A. Call Frank and Carolyn Hamilton, SYcamore 3-1061 for details and reservations.

**Squares** . . . Ruth and Harry Caruthers will teach a new beginners' class beginning Sept. 17, and the last night for **new** beginners to enroll will be Oct. 8. Centinela Park, "Haven from Slavin'" Hut, Inglewood, every Thurs. 7:30 P.M. . . . Margie and Ozzie Stout are again having 12 week classes at the Whittier YMCA, Hadley and Milton, Whittier, Thursdays, starting Sept. 3 for beginners—the group is called the "Left Footers"—and Wednesdays starting Sept. 2 for Intermediates. This refresher class is called the "Right Footers."

## SUGGESTIONS TO SINGLES

All Bachelor and Bachelorette square dance groups that are in process of springing up all over the country are encouraged to affiliate with Associated Bachelors and Bachelorettes in Sherman Oaks, Calif. There is no fee. Headquarters: 4621 Vista del Monte, Sherman Oaks. In this way the parent organization can:

(a) Keep track of all sister branches and also clock their spread.

(b) Exchange helpful progressive ideas.

(c) Gain single square dance friends across the nation. (They hope to have a conclave some day.)

(d) Extend the use of official B 'n' B pins and emblem. (Decals for cars coming up.)

## ROUNDERS' VARIED SUMMER SCHEDULE

The Rounders, meeting at Sets in Order Hall on 2nd and 4th Fridays, have had a varied schedule of instructors during the summer months. During the series, there appeared with this group Clarke Kugler, Lee Katke of Spokane, Wash., "Buzz" Glass from Oakland, Frank Hamilton, "Doc" Alumbaugh, and Ralph Maxhimer, some of the top talent in the land. Jerri Stave is Chairman of this round dance club with Joe Fadler as Treasurer.

## HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

This month we welcome back two local clubs, who took a vacation from dancing: Square Y's, who dance every Sat. with Louis and Lela Leon as callers; B Squares, dancing 1st and 3rd Sats., with Bernice Braddon as caller.

Squares-Up had their 5th anniversary Sept. 12. Larry Reshaw is a club caller, assisted by Herb Berry, and for this affair they were augmented by guest callers from the floor. Music was by King Cotton and his group.

A few Bakersfield square dancers motored to Taft on a recent Tuesday to dance with the Taft Promenaders to the calling of Lee Cook and Hank Sorenson. A real good time.

## NEWS NOTES FROM NORTHERN CALIFORNIA

The Valley Swingers of Castro Valley held the 1st anniversary of their Saturday Hoedown on Aug. 13. A host of No. Calif.'s popular callers were on hand for a wonderful evening. The Swingers honored their caller and taw, Jack and Sylvia Logan, with a beautiful coffee maker. Then Pete Rentz of Jim Mork's Whirlers presented a jar of instant coffee, so the Logans wouldn't need the coffee-maker!

The No. Calif. Square Dancers' Assn. presented Lefty Allemande on August 29 in San Jose. Sound was poor but Lefty and the fun were good! . . . The Western Whirlers hired a bus with reclining seats so they could relax and be fresh to dance to Lefty . . . The Harmony Hoedowners recently had a surprise party, with Fred Gordon of Roseville, calling . . . The Grasshoppers were really in a dancing mood the 1st September Saturday. They didn't want to go home!

## B-N-B's DON'T STAY THAT WAY

The Bachelors and Bachelorettes groups prove square dancing to be a romantic hobby, what with their members squaring up at the altar. The Prez, Johnny Fittro, has recently announced his engagement, and in the past year 7 of the ex-Prezes have married club members and single callers have married B-n-B members! I don't know—there's just something about an allemande left!

FOOT & FIDDLE



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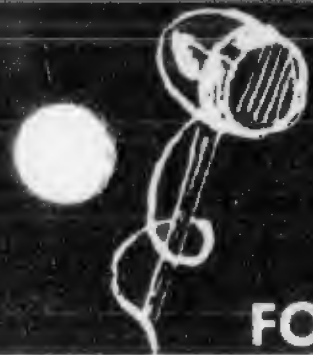
Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square Dance leaders, record and book reviews, costume information and personality sketches—\$2.50 a year.

Official monthly magazine of the

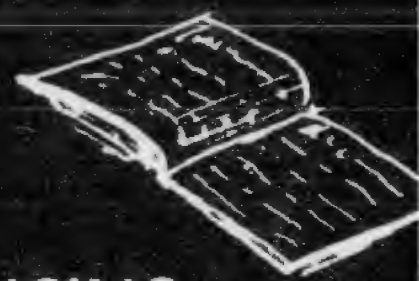
**Folk Dance Federation of California**

420 Market Street, Room 521, San Francisco 11, Calif.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

OCTOBER, 1953

Thirteen dances (six squares, one round, one tri-drille, two breaks and three contras) plus a section for callers make up this issue of the Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanation, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or 1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

## THE CALLER

By "Jonesy"

Question is: "I want to be a caller"

### 1. What qualifications must I have?

The caller must be:

- Cooperative.
- Non-drinker (alcohol) on the job.
- Friendly (exceptionally important).
- Patient with beginners.
- A fun caller (enjoy your work).
- Make calls explanatory.
- Phrase properly.
- Rhythm conscious.
- Natural.

The caller should not:

- Be a showoff.
- Have a nasty temper.
- Put himself on a throne.
- Be a world's champion.
- Be a copycat.
- Call impossible to execute figures.

### 2. The caller and his equipment.

The caller should have:

- Best quality amplifier.
- Best quality microphone.
- Best quality speakers.
- Ability to place speakers in proper areas where acoustics are poor.
- Good records.

### 3. The caller and his voice.

The caller should have:

- Clarity of voice.
- Excitement in his voice.
- Ability to mix bass and treble tones to obtain finest voice reproduction.
- Raise and lower the voice in harmony tones.
- Natural rhythm.
- Ability to choose proper keys for his voice.

The caller should not:

- Blast into the microphone.
- Mumble-jumble his words.

c. Use worn-out records.

d. Call in a monotone.

e. Restrict himself to singing calls.

f. Use too much patter.

### 4. Caller's Problems

a. Benefits.

b. Posing as a name caller to benefit themselves.

c. Tape recorders.

d. Guest callers (how to choose).

e. Commercial dances.

f. Guest callers (taking too much time on walk thru, new figures, etc.)

g. New rounds.

### 5. Club Problems

a. Finances.

b. Politics.

c. Open dances.

d. Change of callers.

### 6. Tempo

Singing calls

132 metronome beats per minute.

Patter calls

132-136 metronome beats per minute.

Length of time for each change.

a. Singing calls: 3 min. 30 seconds.

b. Patter calls: 4 minutes to 5 minutes.

### 7. Traveling Callers

The traveling caller will:

a. Call to the floor level of dancers.

b. Not tell them to change their style.

c. Not imitate other callers.

d. Pledge themselves to create fun.

e. Not leave sponsor holding the sack.

f. Call only if sponsored by a square dance club or association.

g. Will leave each area well liked and with an invitation to return.

## HILLTOPPER

Ken Samuels, San Anselmo, Calif.

First and third with a bow and swing

Go forward up and back to the ring

Forward again and the sides divide

Change in the center and swing at the sides

New head couples go forward and back

Forward again and cross trail thru

It's around just one stand four in line

Forward eight and back that way

Ladies rollaway with a half sashay

Center four do a right and left thru

Turn about and cross trail thru

Around just one you're not thru yet

Stand four in line at the head of the set

Forward eight and back with you

Forward again with a right and left thru

Swing on the corner to beat the band

Allemande left and a right and left grand.



## WALTZ OF THE RIVER SEINE

Composed by Mary and Fred Collette

Directors of Dixie Folk and SquareDance Institute.

**Music**—Dec. 24765—"The River Seine" by Guy Lombardo—full orchestration enriched by vocal at just the right places. We hope that you will be as fascinated and inspired by this entrancing music as we are and that you, too, will enjoy our translation of it into a dance.

**Position:** Ptrs in ROP facing in LOD, inside hands joined (directions for M, counterpart for W unless otherwise indicated).

### Measure Action

(Intro. 4 meas. Just sway in place with the music or: Beginning L, M waltzes fwd 4 meas. while W turns twice CW under his R hand joined with her L, 2 meas. to a turn.)

#### Fig. 1

- 1 M steps L swd arching R with ptrs moving swd away from each other, extending arms swd (M's outside hand at back, W's holding skirt).
- 2 M steps R swd arching L with ptrs moving twd each other.
- 3 Ptrs bal away from each other as in meas. 1.
- 4 As M steps R in place arching L, W steps L, R, turning once CCW, doing a wrap-around with joined arms (M's R, W's L) at her waist as she ends close to M's R side—then join free hands in front (M's L, W's R).
- 5-6 Both bal fwd on L arching R; both bal bwd on R arching L.
- 7-8 Dropping M's R hand W does 6 running steps turning once CCW crossing to M's L side while M does 5 steps in place holding on L and arching R.
- 9-16 In LOP facing in LOD, inside hands joined shoulder-high, repeat action of meas 1-8 except on opp ft—ending in CP, slightly ROP with both facing in LOD.

#### Fig. 2

- 17-20 Step-close fwd 4 times (canter steps) in LOD (glide fwd L on ct 1 and 2 of each meas, close R on ct 3, etc.).
- 21-22 Step-swing-hop fwd in LOD (step L, swing R fwd and hop on L); then run fwd in LOD, R, L, R.
- 23-24 Ptrs facing and joining R hands above joined L hands, bal on L arching R; then bal on R arching L.
- 25-32 In semi-ROP W turns in a dishrag figure under R arms taking 6 run waltz steps with M taking 6 short run steps fwd in LOD; hands still joined, repeat fig of meas 25-26 but with M doing dishrag while W runs fwd in LOD. Repeat action of meas 25-28 for 29-32.

(Break 4 meas comes **once only** after first round of the routine—in ROP facing in LOD, inside hands joined, turn owd in 1 meas (M steps L, R, L) till ptrs are back-to-back—progressing in LOD; on next meas M steps R in LOD, swd, and draws

## (River Seine — cont.)

L to R; on third meas M steps L, R, L, in RLOD to reverse the turn so ptrs are face-to-face; then on 4th meas M steps R in RLOD and draws L to R) **or** (as alternate—Take same action as in 4-meas introduction).

**Repeat** 4 times action of meas 1-32 (no more breaks).

**Ending 8 meas:** In CP, 2 meas of turning waltz, 2 meas waltz fwd in LOD with outside hands released but M's R still at W's waist and her L on his shoulder, 2 meas turning in CP, 2 meas—open and waltz fwd one as above, then bow or embrace (it's romantic)!

### Outline

(Intro 4 meas—Sway in place or Waltz fwd in LOD as W turns CW twice.)

- 1-16 Balance, wrap, balance, W crosses; repeat all.
- 17-20 Both canter fwd in LOD 4 times.
- 21-24 Step-swing-hop and run fwd, then ptrs face and bal swd twice.
- 25-32 Dishrag individually—W, then M; repeat all.  
(Break 4 meas—Turn owd back-to-back and draw; turn iwd face-to-face and draw.)  
(Ending 8 meas: In CP waltz turning, open fwd, CP turning, open fwd—2 meas each.)

### NO NAME

Bob Page, Oakland, Calif.

**Ladies to the center and back to the bar**  
**Gents star right three quarters round**  
**A left hand swing and hang on tight**  
**Take your corner by the right**  
**Balance in and balance out**  
**Swing by the right hand half about**  
**Balance again but not too far**  
**Swing by the left—four ladies star**  
**Three quarters round on the heel and toe**  
**Meet that gent with a do-paso**  
**Partner left, corner by the right**  
**Partner left and hang on tight**  
**Take that corner by the right**  
**Balance again—don't just stand**  
**Box the gnat to a left allemande**  
**Right to your honey for a right and left grand.**

Right hand lady for new partner. Repeat dance three more times.

### BREAK

Ted Roland and Jim York

**Allemande left in the Alamo Style**  
**Right to your honey and balance awhile**  
**Go in and out—then Box the Gnat**  
**Ladies star left, the gents stand pat**  
**Walk right along to the guy you know**  
**And Box the Gnat, don't be slow**  
**Gents star left to your own little dears**  
**For a Wagon Wheel but strip the gears**  
**Spin by the right and let her go**  
**Left to your honey and a do-paso.**



## STAR TRI-DRILLE OR BARCAROLE STAR

Bill Shymkus, Chicago, Ill., Originator

As Presented by Homer Howell

**Record:** Barcarole, Shaw Recording.

**Formation:** Can be danced in sets of 3's scattered over the floor, or three sets of 3's can form in groups of 9's forming a triangle, couples facing toward center of their own groups, in groups of 9's. #1 couple is that couple with backs to center space around which the groups are operating, #2 couple to the right of #1, #3 to right of #2. Each couple holds their joined hands up and to the outside and each couple remains perfectly motionless until time to become active.

### Measure

### 1st Chorus

- 1-2** Just couple #1, gent LF lady RF, balance fwd to center and back swinging hands fwd and up high and then back, be sure couples 2 and 3 remain motionless.
- 3-4** Just couple #2 repeat 1-2.
- 5-6** Just couple #3 repeat 1-2.
- 7-8** All three couples repeat 1-2.
- 9-16** All facing to left, form right hand star, ladies place left hand on left hip, palm out, gent places his left hand on the lady's left, and this lady is his present new partner, NOW—All starting LF and travel around in this star formation 24 short running steps to these 8 meas., 2 complete revolutions, gents be sure to finish in home starting position.
- 17-18** Retain star formation, all balance fwd on LF bwd on RF.
- 19-20** Gents still holding with L hand, and the gents still retaining their star, balance fwd and bwd L-R. Ladies will take six running steps to outside rim of star, and if danced in groups of 9's thus we now have three ladies in center space in a star three men in a star in each group, and two ladies on the rim of the star in each group.
- 21-22** Retaining formation in 19-20 repeat 17-18.
- 23-24** Gents run out, ladies run in, 6 steps, thus we now have 3 gents forming the star in the center space, ladies forming a star in their own group, and 2 men on the rim of each group.
- 25-26** Retaining formation in 23-24, repeat 17-18.
- 27-30** All gents now release L hands, the three men in center space retaining the star, gents now balance fwd, bwd, fwd, bwd. The three ladies in each group take 12 running steps in star formation making one revolution back to gent with whom they have been operating.
- 31-32** Gents now take lady's L hand in his L, placing right arm around lady's waist and place her to face center of each group, same as a place in square dancing after a ladies chain.

## (Star Tri-Drille — cont.)

### 2nd Chorus

Repeat all of 1st chorus with #2 couple starting the balance, then #3, then #1, then all.

### Break

- 1-2** With inside hands joined gent's R lady's L, gent RF lady LF balance together to face, balance away.
- 3-4** Releasing hands, change sides, lady crossing in front of gent, gent stepping R-L-R touch L, lady L-R-L touch R, this cross over same as in Blue Pacific.
- 5-6** Repeat 1-2 with opposite hands joined and opposite footing.
- 7-8** Repeat 3-4 to original position.

### 3rd Chorus

Repeat all of 1st chorus with #3 couple starting the balance. Then #1, then #2, then all.

### Repeat All of Break

### Ending

With inside hands joined all step to center, swing opposite foot over to center, then facing partner with both hands joined, step to outside and swing free foot over to outside, step inside swing free foot over to inside, step to outside swing free foot over to outside, then turn the girl under L arm to center of group (each group), girls going into a very low pin cushion curtsey, gents on outside, and hold to very last note of music.

Here are three more Contras to be tried after reading the articles on pages 3, 4 and 5. (Oct. 1953.)

### PETRONELLA

(Odd couples active—No cross over)

**Balance partner, turn 1/4 round to the right and**  
**Balance partner again, around to the right and**  
**Balance again, around to the right to place**  
**Down the center with your partner**  
**Same way back to place and cast off**  
**Right and left four**

Men cast off with men, ladies with ladies.

### ROAD TO BOSTON

(Every other couple cross over)

**Balance and swing the one below**  
**Half promenade across**  
**Half promenade back home**  
**Active couples down the center**  
**Up the outside**  
**Into the set one place below**  
**Across the set and do si do partners**  
**Do si do the one below**

### BEAUX OF ALBANY

(Couples 1, 3, 5 and 7 active. Do **Not** cross over)

**1st and 2nd couples balance and swing partners**  
**Both couples down the center and back; cast off**  
**Cross right hands around**  
**Left hands back to place**  
**Same couples right and left.**



### **CLEAN THE KITCHEN**

Merle Olds, Southgate, Calif.

Four ladies chain across the way  
The gents star back the ladies stay  
Your partner left but not too far  
Swing into the center like an allemande thar.  
Throw in the clutch, put her in high  
Wave at the gals as they go by  
It's twice around on the merry go round  
Then turn your own gal with a left hand 'round  
The corner with a right, for a right hand whirl  
Go once and a half with the pretty little girl  
Next corner with the left for a left allemande  
And dance right into a right and left grand  
Pass right by the gal you know  
Left to the next for a do paso  
It's partner left and corner right  
Partner left for a full turn around  
And promenade the corner as she comes down.

### **BREAK**

First and third go forward and back  
Same couples star on the inside track  
Left to your corner, but not too far  
You stay there, let the corner star  
It's twice around on heel and toe  
Turn your corner again for a do paso  
It's partner left and corner right  
Partner left, full around like a left allemande  
Right to the next for a right and left grand.

### **LOS ALAMOS STAR**

Bob Crook, Los Alamos, N. M.

Ladies Star Right in the center of the set  
Gents promenade you're not thru yet  
Your right hand lady with an allemande thar  
Walk along backwards not too far  
Break that star with a once and a half  
Grab two gals and make 'em laugh  
Balance in and balance out  
Turn by the right hand half about  
Balance out and balance in  
With a do paso you're gone again  
Your corner lady with the right hand round  
Your partner left go all the way round  
To your right hand lady with the right hand  
around  
A left to your own go all the way round  
Promenade the corner as you come down.

### **BREAK**

By Ted Roland, Downey, Calif.

Allemande left and allemande A  
Right and left and half sashay  
Resashay go all the way around  
Four gents star in the center of town  
Turn the opposite gal with the left hand round  
Right to the corner for a brand new deal  
And you go on into a wagon wheel  
The hub flies out the rim flies in  
With a right and left  
And there you are  
Now back right in to an allemande thar  
Now shoot the star and find your own  
And promenade that pretty gal home.

### **CRAWDAD SONG**

Terry Golden's Version

The call as given here is designed to fit the Windsor record. Probably it will fit the Jubilee record too.

### **Introduction**

Swing your corner, swing your corner, Honey  
Go back home and swing your own Babe  
Promenade your own to the crawdad hole  
You get a line and I'll get a pole  
Honey, Baby, mine

### **A.**

All around your left hand lady, Honey  
See saw your pretty little taw, Babe  
Ladies center and back to the bar  
Gentlemen center with a right hand star  
Honey Baby, mine

### **B.**

A left hand star the other way back, Honey  
Pass your own and take the next, Babe  
The men back out and the girls sweep in  
The ladies star and you're gone again  
Honey Baby, mine

### **C.**

Now the girls back out and the men sweep in,  
Honey  
The gentlemen star and you're gone again, Babe  
Now break in the middle and everybody swing  
Swing, and swing, and swing, and swing  
Keep on swinging, in other words.

Honey Baby, mine

Repeat A, B and C in the usual manner until the figure is completed with original partner, then,

### **Ending**

Allemande left with your left hand, honey  
Right to your partner, right and left grand, Babe  
Promenade to the crawdad hole  
You get a line and I'll get a pole  
Honey, Baby, mine.

### **WHATADESAY!!!**

by Jim York, Mill Valley, Calif.

First and third balance and swing  
Load right out to the right of the ring  
Circle up half, we're on our way  
Heads dive to the middle and half-sashay  
Circle up four with your lady on the left  
Do-sa-do with the outside two (lady with lady,  
gent with gent)  
Left to the opposite, reverse the "Q" L with 4,  
3 with 2)  
Lady with the lady and gent with the gent  
Right to the gal that pays your rent  
Left to the opposite, but not too far (Still the  
Side couple)  
Heads to the center, it's a wrong way thar (One  
and Three couple)  
It's a right hand hook and a left hand star (Patter)  
Shoot that star to the old home stand  
Corner by the left, go Left Allemande.



## SAN DIEGO COUNTY REPORTS

The Balboa Park Square Dance Group meets 2nd and 4th Weds. in Recital Hall, Balboa Park, with Buzz Brown calling. Noble Learn is Prez. August was fun month, with a chicken pie night on August 12, the Dan Jones', Gib Mercers', and Elmer Josephsons' heading the work committee. The August 23rd picnic was really a "hot" one, because it took place at El Monte Park and a forest fire started up on the mountain near the grove. Dancers were recruited as fire fighters and helped vanquish the blaze. Food and dancing ended the exciting day, with thanks to the Noble Learns, Les Stufels, Josephsons, and Bob Rogers.

The Fiesta de Cuadrilla will open on Friday night, November 13, this year, with a trip to Tijuana, Old Mexico, where it is planned to "dance the square" the Mexican way. Back to San Diego again for Saturday's program, with Contra, Round and Square Workshops, Style Shows, Exhibitions, Chuck Wagon Supper, etc. Saturday night the excitement will be in full swing with super-duper music, calling and dancing in the three halls in Balboa Park, and later after-parties for out of town guests. Sunday the Fiesta still goes on—breakfast, dancing and fun for all. The Square Dance Assn. of San Diego sponsors this event—Nov. 13-14-15!

The regular monthly round-up of the San Diego Square Dance Assn. was sponsored by the member club Jeans and Calico in August and MC'd by Herman Sumner. A grand time was had by all. During intermission Barbara Jennings and Roy Close executed a very clever Old Soft Shoe, 1800 style, with tap dancing. They had to encore with 12th St. Rag.

Tid-bits . . . , At the Hobby Show in Balboa Park, a group of round dancers exhibited their hobby by dancing Candlelight Waltz and Coconut Grove . . . Jack Wiebe and taw just returned from Texas where he reported the calls are slower, the tempo faster, and the weather hot! . . . 3 squares from Balboa Club's 1952 Fiesta Exhibition entertained a club of non-dancers with Buzz Brown calling. After each dance the square dancers went into the crowd, chose a spectator, brought him to the floor and squared

up. Fun for everybody.

Maria Fielding of the Parks and Recr. Dept., reports 20 new beginner squares. Also, a lot of interest is being shown in by teen-agers in round dancing, with a big beginner class.

Palomar Assn. finished up its summer dances at Oceanside Stadium, Aug. 29, with Ralph Maxhimer calling. Everyone enjoyed the cool dancing . . . First round-up of the Palomar fall season will be at Williams Barn, Oct. 11, P.M.

Do Si Do Club of Valley Center held a pot-luck dinner and dance Aug 30, celebrating their 9th anniversary. About 100 people attended . . . The Ocean Wavers have steadily increased their membership until they now number 8 squares. They meet every Thurs. at 8 at St. Patricks Hall.

## COW COUNTIES ACCOUNTS

Cow Counties Hoedown Assn. held one of their famous 5th Saturday dances on August 29, with a Family Night at Fairmount Park in Riverside. There was picnic lunching from 5:30 to 7:00, and at 7:30 the dancing began on the open-air dance floor, Starlight Square. Callers and music were from the Cow Counties area.

Whirl-A-Ways of Riverside started off their fall dancing with a Back to School Party on Sept. 19. Members appeared in their idea of school-days' costumes and refreshments carried the theme along.

## A-SQUARE-D "WINTER DANCE"

November 1st is the date of the Associated Square Dancers' All-District Dance at the Palladium in Hollywood. This will be a PM affair and no tickets will be sold at the door, so get your tickets from your club representative. MC's will be announced later. Harry Steiner is round-up chairman.

A-Square-D's district representatives are holding meetings to gear up for the fall season. Paul Truelson recently entertained the folks of the 2nd district; Joe Burleigh those of the 1st district.

## SWINGIN' A MISS MOVES BACK IN

The Swingin' A Miss Club, which has been enjoying dancing under the stars this summer, has gone back to its regular location inside, at South Ranchito School in Pico, where they dance every 2nd and 4th Sat. to the music of Rusty's Riders and the calling of Gordon Hoyt.

## NEW OFFICERS

For Rinky Dinks, Hollywood: Betty Franzen and Ione Harter are Co-Chairmen for 6 months; Virginia Lore and Kitty Odle "co" on refreshments. Ex-"Madame-Prez" Dottie Jones departs on a wave of glory for a good job well done.

For Beverly Hill Billies, Los Angeles: Coming In: Otto Stave, Dick Odle, Vic Sheppe, and John Morrow. Going Out: Vic Sheppe, Otto Stave, Roy Butchers, John Morrow.

For Circle "C": The Bud Rosenbergs, Henry Hillebrechts, Mace Peabodys, Dave Clavners, Sam Schwartz', Max Simons and Guy Whites.

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## SAN FERNANDO SASHAY

By Larry Shiffer

Hey-Hey! Things are really picking up in Van Nuys. Mavericks and Tarzana joined forces to start the fall season a-rolling. By throwing a combined dance at the Odd Fellows Hall with Ralph Maxhimer and Lefty Allemande calling at a pace which almost started another heat wave. It was quite a dance, bringing back fond memories of those good old days when Ralph and Jonesy combined their talents for an evening.

The Wagon Wheelers, not to be outdone, took away the summer shutters and opened up the old front door of the Van Nuys Women's Club with Live Music! Live Callers! and some of the oddest garments ever seen on a square dance floor, each one suggesting part of its wearer's vacation.

Howdy Podners, at Van Nuys Jr. High, brushed the cobwebs from the ceiling, gave the floor the old fast mop, and opened up with the Shot Gun Boogie. They elected Elvis and Sybil Duke, Tom and Inez Vredenburg as new officers, too.

Some hardy souls danced the summer through. Sherm Chavoor's group at the Burbank Y was running nine squares during August. Starlight Flying, Friendly Squares, Country Moderns, Cousins, Knots, Do's, Jeans and Janes, also carried on during the warmish months.

Forward Eights even tossed some topnotch parties during the summer. One used an Oriental

theme, complete with incense and a table decorated with oriental floral arrangements and figurines. Another theme dance was the United States dance. Name tags were in the form of states where each individual had lived. Later, caller Max Wolf called a "reunion" dance with each state represented dancing with others from the same one. A lot of fun resulted from the odd-numbered squares.

New classes and clubs in rounds, and old ones going on to a big new season. Check the following: Round Robins (Moss and Pickup), at Round Robin Hall; Merry Go Rounds (Maxhimer), Van Nuys Women's Club; the Holmes' at Sun Valley Jr. Hi Mondays; Van Nuys Jr. Hi, Fridays.

Popular Glen Story sashayed to Bishop on Labor Day week-end, as guest caller for the Owens Clark Club. It was one of the biggest dances ever held there—18 squares on the floor—and it lasted all night!

Spike Henderson has a beginners' class starting Sept. 15, San Fernando Jr. Hi, sponsored by the Saturday night group.

Homer Garrett and the Y-Knot Twirlers have been booked into the Sands Hotel, Las Vegas, for 6 weeks, beginning Sept. 16. The kids will go to school in Boulder City, Nev., where they are being sponsored by a teen-age group. Boulder City, a government town, has no gambling, and the Twirlers are being housed in the homes of their sponsoring group, and will go to Las Vegas only for their nightly appearance.

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The special fifteen minute color and sound motion picture, "Square Dancing," released a year ago to colleges, universities, libraries, school systems, and park and recreation departments all over the country, last month was chosen by the United States Department of State as their official film on square dancing.

Special editions of the film will be released in several foreign languages for distribution to countries overseas.

The educational film, produced and directed by the staff of Sets in Order magazine shows graphically five basic types of square dance figures and is illustrated by four squares in different age groups. Calling is done by Arnie Kronenberger and Bob Osgood, with Osgood doing the narration. Photography is by Joe Fadler, Sets in Order's official photographer.

For additional information concerning the film, which is available on a rental basis as well as for purchase, write Sets in Order and a brochure on the film will be sent to you.



### THREE GENERATIONS OF SQUARE DANCERS

Members of the Savage, Montana, Square Dance Club are proud of their three-generation group pictured here, composed of Merle and Ernest Moore, the grandparents; Maxine and Bob Gregg, daughter and son-in-law; and Leota and Billy Gregg, the grandchildren. All three couples dance every Monday night with the Savage Club.

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Regarding the item on taxes in the June issue of Sets in Order, urging people to write Congressman Reed protesting the admission tax on square dances, I suppose I am in the minority group on this question. However, I do not feel that we square dancers and leaders should ask for any special favors. Rather, let's willingly pay the taxes assessed as long as such income is needed by our government, but be thankful when and if it is not necessary and such taxes are removed from dances, movies, and other forms of entertainment.

Dr. Ralph Piper  
Minneapolis, Minn.

Dear Editor:

Sets in Order is a grand help. Many of my dancers enjoy leafing through the issues during the "breathers" at the dances.

George Bubolz  
East Lansing, Mich.

Dear Editor:

In your July, '53, edition, "From the Floor," page 21, you have a letter from Col. Jimmy Bassett. If you have his address I would appreciate knowing it.

I have Bugs Cairn's address and hear from him about twice a year but have lost track of Jimmy. As he mentions in his letter I taught both of them their first Allemande Left and now they are both callers. Jimmy doesn't say much in his letter about his own calling but I am sure he must be keeping it up because he was learning some calls before he left Fort Leavenworth.

L. E. (Robbie) Robinson  
Mission, Kansas

(Page 24 Please)



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### MORE LETTERS (Continued)

Dear Editor:

To Mr. R. Q. Welch, author of "How Much Is Once and a Half" in the August issue of Sets in Order, a general misinterpretation of once and a half can work both ways. But in this field of square dancing, where can we find anyone who is actually qualified to say someone else is wrong? It is just like adding 2 and 2 or 3 and 1—you still get 4, and 4 in this case is fun.

Now, my interpretation of right and left grand with a once and a half, from the begin-

ning, in slow motion. I start with my partner with the right hand. I go HALF way around my partner so I get my right hand lady with the left hand. I go HALF way around this lady with my left hand to get my opposite lady with the right hand. While I am going half way around each lady I am working around the square in a CCW direction, but that isn't the basic idea, which is to go HALF way around each lady alternating hands as we go.

When we meet our partners again, technically we are standing side by side with the  
(Still More on Page 26)



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## LETTERS (Continued)

gents facing into the center of the square, the ladies facing out. When you join right elbows and go ONE FULL turn around you will be in this same position, so you turn another HALF turn around, so ladies are facing in, gents out. You are in a position to pick up the next lady with a left elbow swing, once and a half around. And you are still working around the ring CCW, but this is still not the basic idea, because if you were facing CCW you would have to be one quarter of around your partner to begin with and that throws the whole thing off. Anyway, that is my (mis?)interpretation of once and a half!

Frank S. Keeser  
Belleville, Ill.

Dear Editor:

Your Sets in Order is in a class by itself and I don't see how anyone interested in the dance world could possibly be without this wonderful edition.

Mrs. Jeannette Tuttle  
Hull, Tex.

Dear Editor:

We have just returned from a most interesting one-week vacation. During this period we conducted four free folk and square dance workshops (often to 1 A.M.) in isolated areas in N.E. Calif. and So. Oregon. These eager people have been dancing without instructors or callers and were thirsty as sponges for the help we had to offer. It was such an unusual vacation and so much fun, we hope to find similar communities next year so we can repeat this kind of vacation.

Bee Mitchell  
Lodi, Calif.



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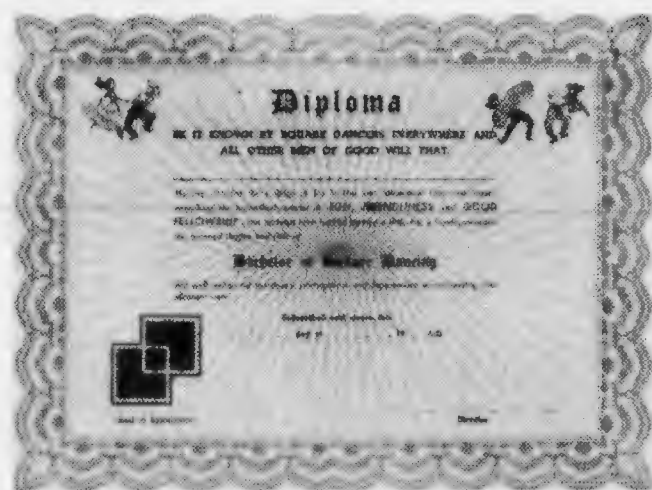
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Dear Editor:

April issue with right hand round  
May edition with left hand round  
Hurry up, boys, don't take all day  
Into the mail that comes my way.  
I'll promenade another to your till  
If this check's too small to fill the bill.  
May sound like I'm across the border  
But sure do miss the Sets in Order!

—Al McCain, Rawlins, Wyo.

Dear Editor:

Sets in Order gets results! I had just stepped

out of the shower when my telephone sounded off. The speaker said, "This is Tommy Fowler, of Little Rock, Ark. Do you know where there is any square dancing?" My reply was, "I'm just getting dressed to go to one right now. Come out and join us." The dance was an outdoor affair with some sixteen squares present . . . I am glad that Sets in Order printed my telephone number. The Fowlers were a delightful couple to meet.

Frank Portillo

Takoma Park, Md.

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**SUNDAY AFTERNOONS** (Advanced, 2:00-5:00 p.m.): October 4—"Arkansas Wood-chopper;" October 11—Ira Hill; October 18—"Jolly Jay" Breen; October 25—Frank Buckley;

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### CALENDAR OF SQUARE DANCING EVENTS

Oct. 10—4th Ann. Fall Roundup

Robinson Audit., Little Rock, Ark.

Oct. 10—150th Anniv. Louisiana Purchase

Jamboree, Canal St., New Orleans, La.

Oct. 12—4th Ann. Susquehanna Y's Men's Jamboree, 5th St. Roller Rink, Lemoyne, Pa.

Oct. 17—Southern District Festival

Municipal Audit., Ardmore, Okla.

Oct. 17—Fall Festival, Port Arthur, Tex.

Oct. 24—Valley of the Sun Assn. Fall Jamb. Mesa Civic Center, Mesa, Ariz.

Oct. 24—4th Ann. International Festival

International Amphitheatre, Chicago, Ill.

Oct. 24—2nd Ann. Southwest Kansas Dance Festival, Wichita, Kans.

Oct. 25—South Bend Callers' Club Workshop and Dance, YMCA and Hudson Lake Casino, South Bend, Ind.

Oct. 31—7th Ann. Oklahoma State Festival

City Munic. Audit., Oklahoma City, Okla.

Oct. 31—Square D Club Jamboree, Progressive Men's Club, Cross Lake, Shreveport, La.

Nov. 14—Central Texas Fall Jamboree Austin, Tex.

Nov. 14—Callers' Assn. of Greater Kansas City Festival, Munic. Audit., Kansas City, Mo.

Nov. 14—South Central District Festival Fort Sill, Okla.

Nov. 14—Northwest Okla. Distr. Festival Coldwater, Kans.

Nov. 14-15—3rd Ann. Fiesta de Cuadrilla Balboa Park, San Diego, Calif.

Nov. 27—Central Puget Sound Fall Festival Civic Audit., Seattle, Wash.

### Oklahoma

In Oklahoma it's the 7th Annual Oklahoma State Festival on October 31st, an all-day event to take place in the Oklahoma City Municipal Auditorium. Five nationally-known leaders will be on hand to occupy special guest-caller spots at the Festival dance. Morning events will include a Club Officers' Session and a Callers' Clinic. The afternoon will be devoted to Folk and Square Dance Clinics, with special instruction books provided. A colorful grand march will be seen in the evening, as well as a 30-minute group of special exhibitions. State Federation President Alan Miller, 2940 NW 12, Oklahoma City, will send full info and a program if you write him. If you want a place to stay, contact Paul Gravette, 2612 W. Park, Oklahoma City.





### SAN DIEGO AREA LEADERS

Meet a hard-working gang that was responsible for the fun and frolic of last year's Fiesta de la Cuadrilla in San Diego. Pictured here are representatives from the three square dance associations in San Diego County, who achieved such a successful result in the 1952 Fiesta. New Prez of the sponsoring San Diego County Assn. this year, although not in the picture here, is Bud Dixon. Event is scheduled for Nov. 13-14-15.

### HOW TO ATTRACT MEMBERS FOR YOUR CLUB

Pictures! The Foot'n-Fiddle Square Dancers of the Rochester, N. Y., YWCA discovered a new technique for promoting their club and square dancing. The club rounded up all of its amateur photographers and induced them to loan the club all of the pictures of club parties and square dances they had taken over the months. These pictures, plus cartoons, articles, front covers and other materials from Sets in Order, were fashioned into a brightly colored

bulletin board, along with announcements of future club meetings. The board was prepared by Miss Blanche Duvivier, an avid Rochester square dancer, and chairman of the club's publicity committee. Placing the board in the lobby of the YWCA created a sensation and netted a large increase for the club's beginners' class. It is planned to change the pictures regularly and to use the board as a regular advertising medium in schools, YM and YWCA, and other places. The club finds the old saying, "one picture is worth 1000 words" a true one.



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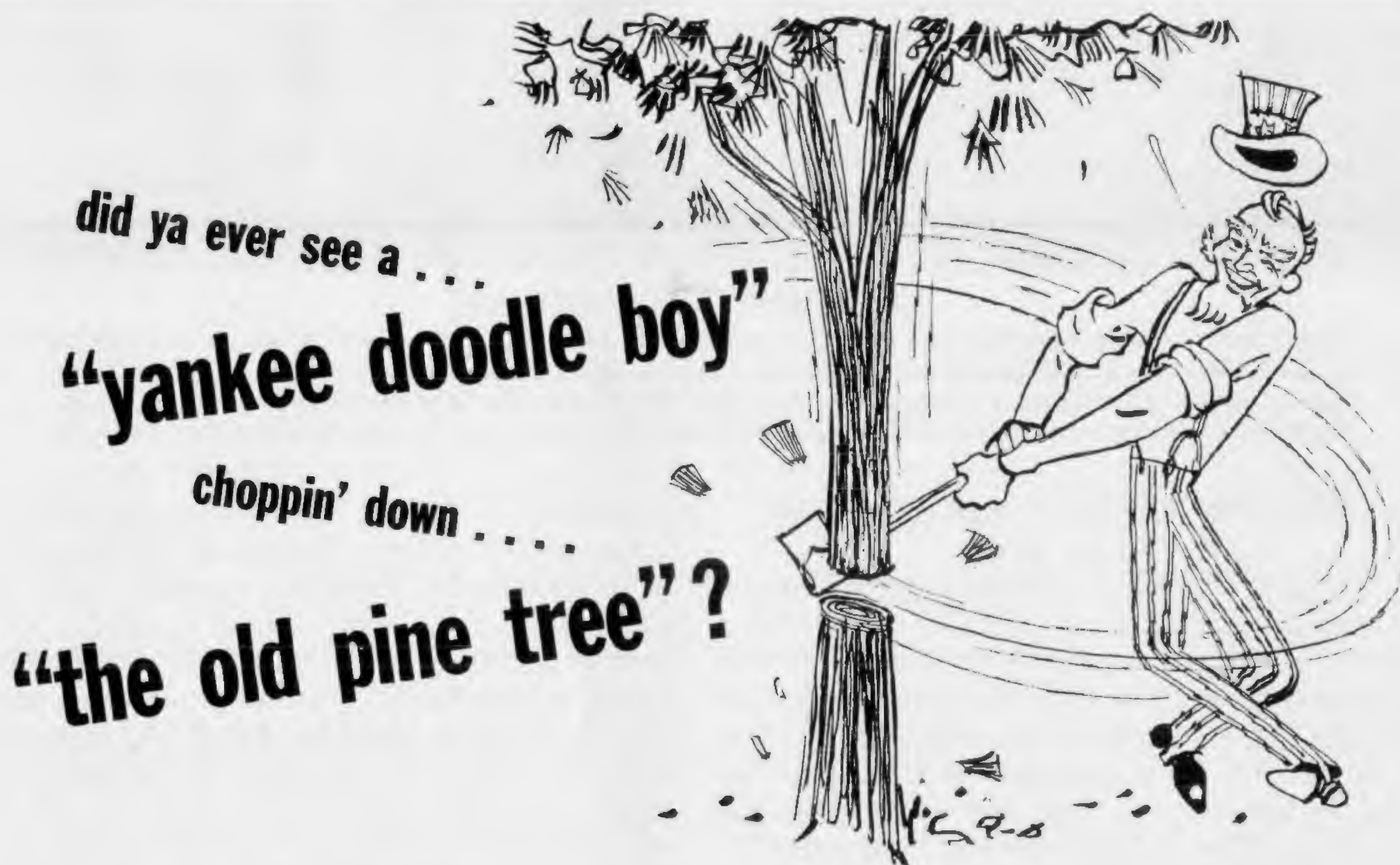


## Arkansas

The 4th Annual Square Dance Roundup at Robinson Auditorium in Little Rock on October 10 will be preceded by a Pre-Roundup Dance on October 9 at the Little Rock YMCA to get people limbered up for the next day's activities. After the Roundup will be an After-Dance Breakfast to revive everybody again. Reservations for breakfast have to be in before October 9.

A brand new bride and a brand new job

have materialized for Dr. Richard Fink, late of the University of Rochester, in New York. He was married to Miss Ronnie Cloos of Rochester at the Friends Meeting House in Baltimore, Md., on August 29. This fall he will begin his job on the faculty of the University of Arkansas in Fayetteville, while Ronnie will be working for the Institute of Science and Technology. The happy couple would love to find some square dancing in their new home.



Well - DON ARMSTRONG of Tampa, Florida tells you how it's done on this sparkling new Windsor release. "YANKEE DOODLE BOY" has that hup-two-three-four rhythm that makes you want to step right out in this simple and rollicking dance. "OLD PINE TREE", on the flip side, is a never-to-die favorite with just enough difference to make it even more enjoyable.

The music for these two singing squares is superbly played by the ARMSTRONG QUADRILLES, Don's augmented orchestra, and marks their brilliant debut in the recording field.

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## CHICAGO'S 4th ANNUAL INTERNATIONAL SQUARE DANCE FESTIVAL

Elsewhere in this issue, John Drake of Chicago's WLS, has given us a run-down of how a gigantic event such as Chicago's International Festival can be made to run smoothly. This year's festival is planned for October 24, from 9 A.M. to midnight in the International Amphitheatre, 42nd and Halsted Sts., Chicago. Sponsored by the Chicago Park District, the Chicago Area Callers Assn., and with radio station Prairie Farmer-WLS co-operating, featured callers will be Dr. Lloyd Shaw, Al Brun-

dage, Ralph Maxhimer and other leaders. Admission is \$1.50 per person.

Square dancers can count on hospitality, fun and progress on October 24. For more information, contact: Mel Ackerman, Chicago Park District, 425 E. 14th St., Chicago 5; Russell Miller, 505 S. Greenwood Ave., Park Ridge, Ill.; or, if you are near one of them, Dr. Shaw in Colorado Springs; Ralph Maxhimer, North Hollywood, Calif.; Al Brundage, Stepney, Conn.; Don Armstrong, New Port Richey, Fla.; Fred and Mary Collette, Atlanta, Ga.; Ed Gilmore, Yucaipa, Calif.



Composite photo by permission of Paramount Pictures Corp.

It's an EASY but action-packed mixer, adapted from "Buffalo Glide", and set to special music composed for Windsor by PHIL BOUTELJE, musical associate for the Paramount picture "SHANE", starring Alan Ladd and Jean Arthur.

The music was inspired during the shooting of the picture on location in the picturesque Teton Mountain range of Wyoming, and reflects the care-free and simple type of dancing that the mountain folk enjoy.

The CALIFORNIANS give out with some marvelous music for this dance, and the flip side has a truly beautiful version of "VARSOUNIANNA", with a dance sequence of 2 long and 4 short phrases.

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# WALTZING MATILDA

A new mixer by Dr. Lloyd Shaw, Colorado Springs, Colorado

**Music:** "Waltzing Matilda," Shaw No. X55

**Starting Position:** Couples in Varsouvianna position facing CCW in large circle.

**Footwork:** Same for M and W.

## Measures

## Pattern

Schottische Time

**1-2 Forward, —, Bow, —; Together, —, Back, —;**

Both step fwd L (ct. 1,2), release R hands and step back on R to bow and face partner (ct. 3,4); then, coming together and retaking handholds, rock fwd on L, then back on R.

**3-4 Two-step, Two-step; Walk, 2, 3, Close;**

Starting L, 2 two-steps ahead; then walk fwd L, R, L, and close R to L.

**5-6 Cross, —, Side, —; Back, Close, Forward, —;**

Cross L over R (ct. 1,2), point L out to side (ct. 3,4); Step L across behind R, step R close by L, step fwd L and hold.

**7-8 Cross, —, Side, —; Back, Close, Forward, —;**

Repeat measures 5-6 starting R.

Waltz Time

**9-12 Waltz Forward; 2; 3; Lady Out;**

Without changing handholds, do 3 waltz steps directly forward and swaying from side to side; on 4th measure, release L hands and W does 1 waltz step to face bwd, holding R hands with M who is still facing ahead.

**13-16 Waltz Around; 2; 3; Turn to Place;**

In 4 waltzes do 1 complete CW revolution around each other; on the 4th waltz step, W turns R under M's R arm to her original position at his R.

Schottische Time again

**17-18 Cross, —, Side, —; Back, Close, Forward, —;**

Repeat measures 5-6.

**19-20 Ahead: Right, —, Left, —; and the Girl Goes Ahead;**

Both step fwd R (ct. 1,2), then L (ct. 3,4); then as the W steps fwd R, L, R, to next M ahead in circle, M stamps R, L, R, in place.

If you want to sing, the following words are suggested:

How-dya-do, Matilda, will you come and dance with me?

Two-step, two-step, one, two, three.

Now a pair of schottische steps, pretty as a punkin vine,

Then you'll come waltzing, Matilda, with me.

Waltzing Matilda, waltzing Matilda,

Waltz in a circle, Matilda, with me.

Now another schottische step, pretty as a punkin vine.

Thank you for waltzing, Matilda, with me!



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